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γὰρ τῶν καθόλου, ὡς ἐν τῷ Z τῆς παρούσης δέκνυνται πραγματείας καὶ αἱ ἀποδείξεις ὁμοίως, ὡς ἐν τοῖς Ὑστέρους ἐμάθομεν ἀναλυτικοῖς. οὐ γὰρ γίνεται ὁ ὀρισμὸς ἡ ὁ συλλογισμὸς καὶ ἡ ἀπόδειξις περὶ τοῦδε τοῦ μερικῷ τριγώνου, ὅτι τότε τὰς τρεῖς γωνίας δυσὶν ὀρθαῖς ἴσας ἔχει, ἀλλὰ παντὸς τριγώνου, οὐδ' ὅτι ὁδε ὁ μερικὸς ἄνθρωπος ζῶν ἔστιν, ἀλλὰ πᾶς ἄνθρωπος.

PAUL SHOREY

NOTE ON THE LATIN ACCENT

Articles in recent numbers of two classical periodicals tempt me to say a word more upon a subject discussed by me some five years ago in this journal (Vol. II, pp. 444-60). One of the articles is a paper by Turner in the *Classical Review* for 1912 (pp. 147-53), and the other is by Skutsch in *Glotta* (Bd. IV, pp. 187-200).

Turner aims to deal "with each sound-change that has been attributed to the action of the penultimate (= three-syllable) stress-accent either during or immediately preceding the classical period" (p. 147). With this object in mind he makes a careful examination of the cases in question and comes to the conclusion that "there is . . . no phonetic evidence in the classical and pre-classical periods for the existence of a penultimate [= three-syllable] stress in classical Latin" (p. 153). In his discussion of sound-changes he confines his attention to those forms which were in good literary use, and with a list thus drawn up the case against the stress-theory of the Latin accent is very strong. In fact it is doubtful if any evidence can be found in formal Latin from 250 B.C. to the close of the fourth century of our era to support the theory that the Latin accent was primarily a stress. But an adequate presentation of the material bearing on the nature which the Latin accent had after the appearance of literature should include sound-changes in Vulgar Latin, changes vouched for by forms which found no acceptance in the writings of trained literary men, by such popular forms, for instance, as *adias*, *habias*, *vinia*, and *sinatus*. The weakening of the vowel in these words can hardly be explained otherwise than through the influence of a stress-accent. In other words Vulgar Latin seems to furnish clear proof of the predominance of the stress-element in the accent. Now the dilemma with which we are here brought face to face appears to find its only solution in the hypothesis that in popular Latin the accent always continued to be one of stress, while in literary Latin the stress-element became subordinate to the pitch.

This theory was set forth in *Classical Philology* in the article referred to above, and in that paper it was maintained that the development of pitch in the Latin accent, until it became the predominant factor, was largely due to Greek influence. At this point Skutsch's article in *Glotta* is of interest, because it deals with the influence which one language may exert upon another, especially in the matter of accent. Skutsch remarks

(p. 190) "Alles was zur Sprechmelodie gehört, d.h., also in erster Reihe der Akzent, wird besonders leicht nachgeahmt," and in application of this principle he attributes to Etruscan influence the fixing of the accent in pre-literary Latin on the initial syllable, and maintains that the three-syllable law of incidence was adopted from Greek. Now it is easy to believe that Rome's literary men in their efforts to make literary Latin as much like literary Greek as possible cultivated the pitch-element at the expense of the stress in the accent used in formal Latin, if it appears, as Skutsch's article makes highly probable, that the entire Roman people in their everyday speech, without conscious effort, changed twice the principles governing the incidence of their accent, first under the influence of the Etruscans, and later, of the Greeks.

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PLATO *Timaeus* 37 C

ὡς δὲ . . . ἐνόησε τῶν αἰδίων θεῶν γεγονὸς ἀγαλμα ὁ γεννήσας πατήρ.

And when the father who begat it perceived the created image of the immortal gods.—JOWETT.

On this passage Dr. Archer-Hind comments: "This is a very singular phrase . . . the αἰδίου θεοί can be nothing else than the ideas. But nowhere else does Plato call the ideas gods, and the significance of so calling them is very hard to see. If however Plato wrote θεῶν—which I cannot help regarding as doubtful—I am convinced that he used this strange phrase with some deliberate purpose."

Others take ἀγαλμα as "delight" or "glory," rather than in the derived sense; but this still leaves the difficulty that, at this stage of the *Timaeus*, no "gods" exist beyond the one Artifex of the universe—ὁ γεννήσας πατήρ.

Is the following a possible hypothesis? Plato wrote τῶν αἰδίων γ. αγ., "an image of the things eternal." An early copyist added the gloss ἰδεῶν, which in process of time became incorporated in the text. From αἰδίων ἰδεῶν the change to αἰδίων θεῶν would be easy to a tired or hurried copyist, especially as the latter phrase would be familiar to him in other contexts.

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ISIDORE'S *INSTITUTIONUM DISCIPLINAE* AND PLINY THE YOUNGER

The editor of the works of Isidore of Seville faces difficulties that perhaps surpass those offered by any other Latin author. In the case of the *Etymologiae*, the examination of the manuscripts alone involves an enormous amount of labor, and the attempt to bring order out of the chaos of variants, interpolations, etc., might well frighten the most conscientious scholar. It